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ABSTRACT

The framework for a course in the study of man in his relationships with society, with nature, and within himself is presented. In this nongraded, student-directed course, the areas of investigation includ philosophy, art, music, history, literature, science, and architecture. Each student should produce at least one individual contribution and one group contribution each quarter. They will be evaluated on their ability to produce something creative for the course. Projects may include original poetry, student-made films, collage, musical composition, sculpture, painting, dramatic productions, or architectural models. The goal of the course is, through an expanded knowledge of man, to bring about a change of attitude and behavior in the students, which will result in their growth and maturity. Resource materials are listed. (DB)

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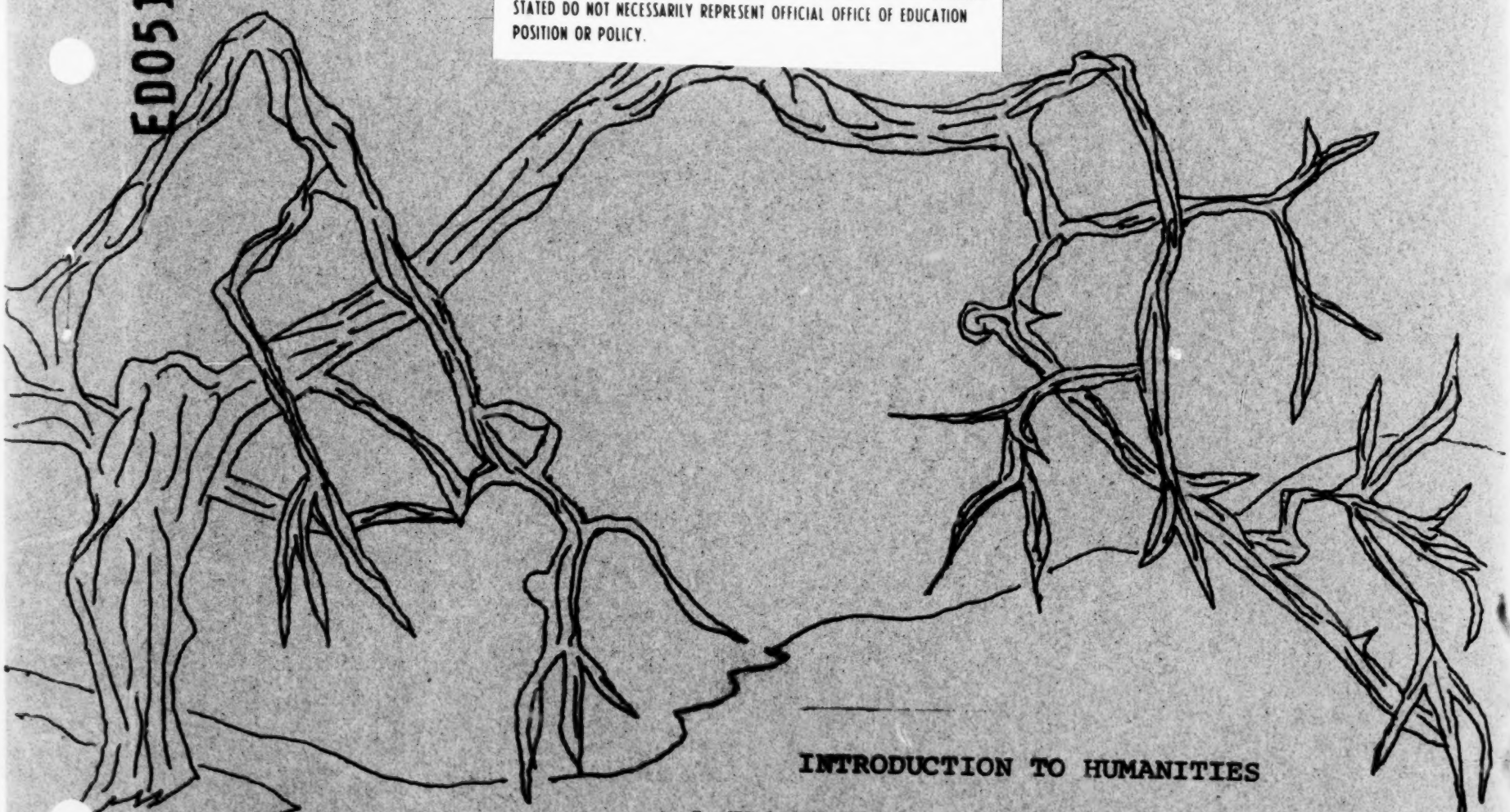

INTRODUCTION TO HUMANITIES

A FRAMEWORK FOR TEACHERS AND STUDENTS

"Upon taking a closer look at humanities, I've found that you can't help but take a closer look at yourself."

- Beverly Brandow

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FOR THE TEACHER

WHAT THE FRAMEWORK IS NOT:

...Teacher directed
...Exclusively a college-bound course
...A sociology course
...A detailed weekly lesson plan

WHAT THE FRAMEWORK IS:

...Student directed (that is, opportunity for the student to make decisions and discoveries)
...An exploration of all areas of the humanities and those specifically of interest to the student
...A non-graded program for students of varying ability

FOR THE STUDENT

WHAT YOU CAN EXPECT FROM YOUR TEACHER:

...Counsel and suggestions
...Help with your group and individually
...Direction through lectures, literature, and mass media

WHAT YOUR TEACHER EXPECTS FROM YOU:

...Designing your own course
...Selecting your own content
...Working independently and with members of your group
...Producing assignments that reflect research, creativity and relevance to your interests

I. DESCRIPTION

Introduction to Humanities is a student-centered approach to the study of man in his relationships with society, with nature, and within himself. With these relationships as constant factors, and through individualized approaches, students will attempt to explore the essential dignity of man, his endeavors and accomplishments. These variable approaches may include the research of a period of time, a person, a city, a theme, or other student-selected explorations. The areas of investigation include philosophy, art, music, history, literature, science and architecture. Through such an approach to the study of man, it is hoped that the student will realize a greater knowledge of man -- past and present -- as well as a greater awareness and understanding of himself and the world around him right now and in his immediate future. In keeping with the student-centered nature of this course, however, more specific objectives should be structured by the student himself relevant to his own needs and interests.

Because Introduction to Humanities is student-oriented, most of the content for the course will be student-selected. The individual student will assume responsibilities for the direction of his exploration of man and make discoveries for himself so as to become personally involved as a human being in his research into man's

expression of himself and to find his own present place and future contribution to the family of man.

This is not to say that the course, or the student, will be deprived of structure or direction. The teacher (or the student together with the teacher) will provide the framework for the course and some direction for the student. Essentially however, it will be the student in his small group, and on his own independent study time, who selects and builds his own curriculum from the immense content of man's achievements at his disposal. It is hoped that the teacher will permit the student to decide, to select, to discuss, to organize, and to evaluate those areas of study relevant to the student or mutually agreed upon by the group. The ultimate goal of such student involvement, as we perceive it, is to bring about some significant change of attitude and behavior that will result in the growth and maturity of each student.

II. THE FRAMEWORK

CONSTANT / VARIABLE	Period of Time	Person	City or Civili-zation	Univer-sal Theme	Inde-pendent Selec-tion
Man and Society					
Man and Nature					
Man and Himself					

III. EXPLANATION OF THE FRAMEWORK

The model illustrates tbe basic framework and direction of the course as well as the variable areas of research open to the student. Reflecting the student-centered design of the course, the distinctive feature of the model is the variety of choices available to the student. With the study of man as the constant factor, the first choice the student can make is to select one of the three relationships: man with society; with nature; or with his own expressions of himself. The student then decides which approach he would like to use in his exploration of that relationship. He may decide to center his study on a particular time in the history of man (the twenties, the Renaissance); on a city significant in the life of man (Florence, Leningrad); on a theme universal to mankind (Man's need to express himself through the creative arts; Man's concern with oppression, ignorance, and poverty); on an individual and his contributions to the family of man (Albert Schweitzer; Charles Lindberg). For the student who is capable of and enjoys more independent study with less teacher direction, there is an independent variable through which the student can contract his own research. Once these decisions have been made, the student can draw upon man's endeavors and accomplishments in the fields of philosophy, art, music, history, literature, science, and architecture.

In bringing some of these areas into focus, no matter what discoveries his investigations uncover, no matter what conclusions result from his research, the student's aim is to learn something about himself in relation to his study of man. From this expanded awareness of humanity it is hoped that each student will become more aware of his own worth as a member of the family of man, more perceptive of his own position and function within the structure of society. We believe that relevant learning should result in some change of attitude and behavior.

IV. EVALUATION

Each student will be evaluated on his ability to produce something creative for the course. He should produce at least one individual contribution and one group contribution each quarter. In society man lives and operates as a unique indivudual and as a member of several groups. We feel that Introduction to Humanities should provide the opportunity and environment for this two fold contribution. Learning can be increased by having each student share his creative productions with the other members of the small group. In turn, what the small group produces as a unit should benefit the individual members. We also believe that significant individual or group presentations should be shared by all the students enrolled in the course during some of the large group presentations. The individual

and group contributions may be given in more ways than just the usual written report. Projects may include original poetry, student-made film, collage, musical composition, sculpture, painting, dramatic production, or architectural model. Students should be encouraged to create in the form of their choice and to use multi-media in their presentations.

V. A FINAL THOUGHT

The framework for this course should not be accepted as a rigid mold into which students are fitted. The course and the teacher should be flexible enough to adapt to the needs and interests of the individual as well as the group. If we really believe in the educational value of individualized learning for students, teachers should be allowed the freedom of individualized instruction.

VI. RESOUCE MATERIALS

The following suggested materials are intended to assist the teacher in his presentation of ideas to the student and through such ideas to provide the student with some preliminary areas of research. This list is not intended to be complete or to be rigidly followed by either teacher or student. Because of the expanisve content of humanities and our emphasis on what the student can explore and discover, we present here only a source of ideas to assist the teacher and to help the student who needs some direction. Teachers and students should experience and discuss the many fine novels, movies, plays, poems, and magazine articles that

speak with perception and sensitivity concerning the human condition. We hope that those involved with this program will compile their own lists of resouce materials which will meet the immediate needs of the learners and take advantage of cultural opportunities and resources in their own areas:

B O O K S

The Family of Man, Edward Steichen, Museum of Modern Art, 1955.

The Dynamics of Change, Don Fabun, Prentice-Hall, 1966.

The Other City, Ray Vogel, White, Inc., 1969.

The American Muse, Henry Dorra, Viking Press, 1961.

The Medium Is The Message, Marshall McLuhan, Bantam, 1967.

Mass Media and Mass Man, Alan Casty, Holt, Rinehart & Winston, 1968.

A Search For Awareness, John H. Bens, Holt, Rinehart & Winston, 1966.

Some Shapers of Man, John H. Bens, Holt, Rinehart & Winston, 1968.

The Humanities Handbook, Pt. I, II, Joseph Satin, Holt, Rinehart & Winston, 1969.

The Idea of Man, Edward Fuller and O. B. Davis, Harcourt, Brace & World, 1967.

Philosophy and Literature, Cameron Thompson, Harcourt, Brace & World, 1969.

Way Out, A Thematic Reader, Lois A. Michel, Holt, Rinehart & Winston, 1968.

The Creative Imagination, Hendriek M. Ruitenbeck, Quadrangle, 1965.

Art, Search and Self-Discovery, James A. Schinneller, International Textbook Co., 1968.

On The Enjoyment of Modern Art, Jerrold Morris, New York Graphic Society, 1968.

The Religions of Man, Huston Smith, Harper, 1958.

Great Ages of Man, Harold C. Field, Time-Life Publishing Co., 1965.

The Humanities In Three Cities, Edwin Fenton, ed., Holt, Rinehart & Winston, 1969.

Witness To Our Time, Alfred Eisenstaedt, The Viking Press, 1966.

Self-Portrait: U.S.A., David Douglas Duncan, Harry N. Abrams, Inc., 1969.

It's Wings That Make Birds Fly, Sandra Weiner, Pantheon Books, 1968

Knowledge Among Men, The Smithsonian Institution, Simon and Schuster, 1966.

In Defense of Nature, John Hay, Little, Brown and Co., 1969.

On Knowing, Jerome S. Bruner, Harvard University Press, 1966.

On Being Mindful of Man, Hubert Bonner, Houghton, Mifflin Company, 1965.

The New City, Donald Canty, Frederick A. Praeger, Publishers, 1969.

Understanding Other Cultures, Ina Corinne Brown, Prentice-Hall, Inc., 1963.

Cities Are People, S. Carl Hirsch, The Viking Press, 1968.

American Cities, Edwin Hoag, J. B. Lippincott Company, 1969.

Let Us Now Praise Famous Men, James Agee and Walker Evans, Houghton, Mifflin Company, 1960.

The Humanities In The Schools, Harold Taylor, ed., Citation Press, 1968.

The Best Things In Life, Joseph Wechsberg, Little, Brown and Company.

Wanted: Amateur Scientists, Robert Froman, David McKay Company, Inc., 1963.

Science and Human Values, Jacob Bronowski, Harper & Row, 1965.

Patterns of Culture, Ruth Benedict, Houghton, Mifflin Company, 1934.

The Inland Island, Josephine W. Johnson, Simon and Schuster, 1969.

Profiles Of The Future, Arthur C. Clarke, Harper & Row, 1960.

Silent Spring, Rachel Carson, Fawcett Publications, 1962.

Art As Image And Idea, Edmund Burke Feldman, Prentice-Hall, 1967.

The Humanities, Louise Dudley and Austin Faricy, McGraw-Hill, 1960.

Crafts Of The Weimar Bauhaus, Walter Scheidig, Reinhold Publishing Corporation, 1966.

The Eye of Eisenstaedt, Alfred Eisenstaedt and Arthur Goldsmith, The Viking Press, 1969.

America and Americans, John Steinbeck, The Viking Press, 1966.

The Sea Around Us, Rachel Carson, Oxford University Press, 1961.

To Be Nobody Else, John Pearson, Ballantine Books, 1968.

The Morning of Mankind, Robert Silverberg, New York Graphic Society, 1967.

The Desert Year, Joseph Wood Krutch, The Viking Press, 1951.

The Phenomenon Of Man, Teilhard de Chardin, Harper Torchbooks, 1959.

Philosophies Men Live By, Robert T. Davidson, Holt, Rinehart and Winston, 1952.

Adventure of Modern Art, Oto Bihalji-Merin, New York.

The Revolution of Hope, Erich Fromm, Bantam, 1968.

The Heart of Our Cities, Victor Gruen, Simon and Schuster, 1964.

Toward a Theory of Instruction, Jerome S. Bruner, Harvard University Press, 1966.

Prejudice U.S.A., Charles Glock and Ellen Siegelman, ed., Frederick A. Praeger, Publishers, 1969.

The American Aesthetic, Nathaniel Alexander Owings, Harper & Row, Publishers, 1969.

Pop Art...And After, Maria Amaya, The Viking Press, 1965.

Gift From The Sea, Anne Morrow Lindbergh, Vintage Books, 1955.

Man In Society, Patterns of Human Organization, Dr. Mary Douglas, ed., Doubleday & Company, 1964.

A Sense Of The Past, C. V. Wedgwood, Collier Books, 1960.

F I L M S

Why Man Creates
Gordon Parks: A Choice of Weapons
Silent Snow, Secret Snow
The Red Balloon
Toys
The Hand
Cattle Ranch
Ski: The Outer Limits
Nobody Waved Goodbye
Nothing But a Man
Satan's Choice
Let My People Go
Rainshower
Pigs
Animal Farm
This Is Marshall McLuhan: The Medium Is the Message
American Indians as Seen by D. H. Lawrence
Painting: The Creative Process
The Russians: Insight Through Literature
The Renaissance: Its Beginnings in Italy
Quest for Freedom
Huckleberry Finn
Jack Levine
Picture in Your Mind
Citizen Kane
I, Leonardo da Vinci
The Ancient Peruvian
Jazz in the Concert Hall
Van Gogh: From Darkness into Light
Tragedy of John Milton
Toulouse Lautrec
Road to Canterbury
Rembrandt van Rijn: Self Portrait
People of a City

Pablo Casals
Miracle Builders
Michelangelo and His Art
Mahatma Gandhi
The Living City
Leonardo da Vinci and His Art
The Seaching Eye
Industrial Revolution in England
Indian Artist of the Southwest
How Green Was My Valley
Hemingway
Have I told You Lately That I Love You
Golden Twenties
Opus
Ganges River
Folklore Research
Fingal's Cave
Family of Man
Eye of an Artist
The Mind of Man
City of Gold
Summerhill
Nahanni
The Desert
Death of Socrates
Conformity
Paddle To The Sea
Art Heritage
Ancient Egyptian
The Age of Enlightenment in Europe
Air Age
American Time Capsule
The Aegean Age
Adventures of an Asterisk
An Occurance at Owl Creek Bridge
Flavio
Alexander, The Car With The Missing Headlight
Cajititlan

The Age of Sophocles
Dance: In search of Lovers
The Lottery
The Stonecutter
Michelangelo: The Last Giant
Eskimo Artist Kenoujak
Darrow vs. Bryan
The Norway of Edvard Grieg
The Louvre